

### **3. References:**

#### ***Terminology, texts, images***

hinge/*tangent*  
 multiple tangencies  
 reciprocity  
 Parallax  
 perspective  
 ellipse  
 subject  
 Awry  
 obscured center  
 noon  
 Eclipse  
*Delay <distort time>*  
 forgetting  
*Fiction*  
*picaresque*  
 narrative/history  
 field  
 Anticipate  
*retrospect*  
 repetition , *Reverse, double,*  
 rotate  
 ( ) nesting  
*spiral*  
 vessel  
 Structure  
*Analogy, analog*  
 Distance  
 Horizon  
 movement

#### ***Hinge / Tangent***

**At the still point of the turning world. Neither flesh nor fleshless;**

Neither from nor towards; at the still point, there the dance is,  
 But neither arrest nor movement. And do not call it fixity,  
 Where past and future are gathered. Neither movement from nor towards,

...

To be conscious is not to be in time  
 But only in time can the moment in the rose-garden,

...

Be remembered;

The detail of the pattern is movement,  
 As in the figure of the ten stairs.

**Desire itself is movement**

Not in itself desirable;  
 Love is itself unmoving,  
 Only the cause and end of movement,  
 Timeless, and undesiring  
 Except in the aspect of time  
 Caught in the form of limitation  
 Between un-being and being

--T.S. Eliot, "Burnt Norton" (1943)

Point de capiton (quilting point) ... It is this point of convergence that enables everything that happens in this discourse to be situated retroactively and prospectively.

Radical contingency: at every point things might have been otherwise

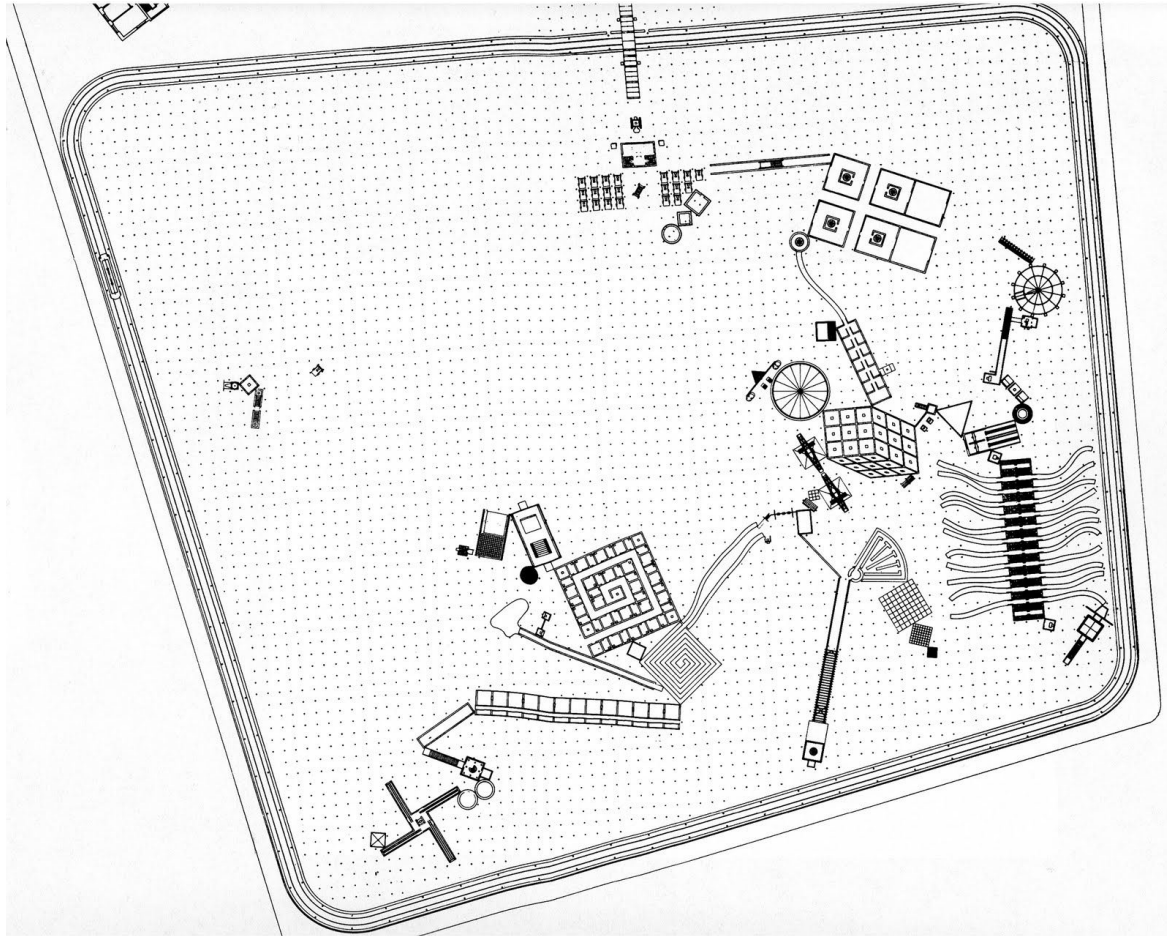
--Zizek on Lacan, *Looking Awry*

The fugitive, the contingent, .. vs. immutable

--Baudelaire

you don't rotate the boat but the sail  
 (hinge)

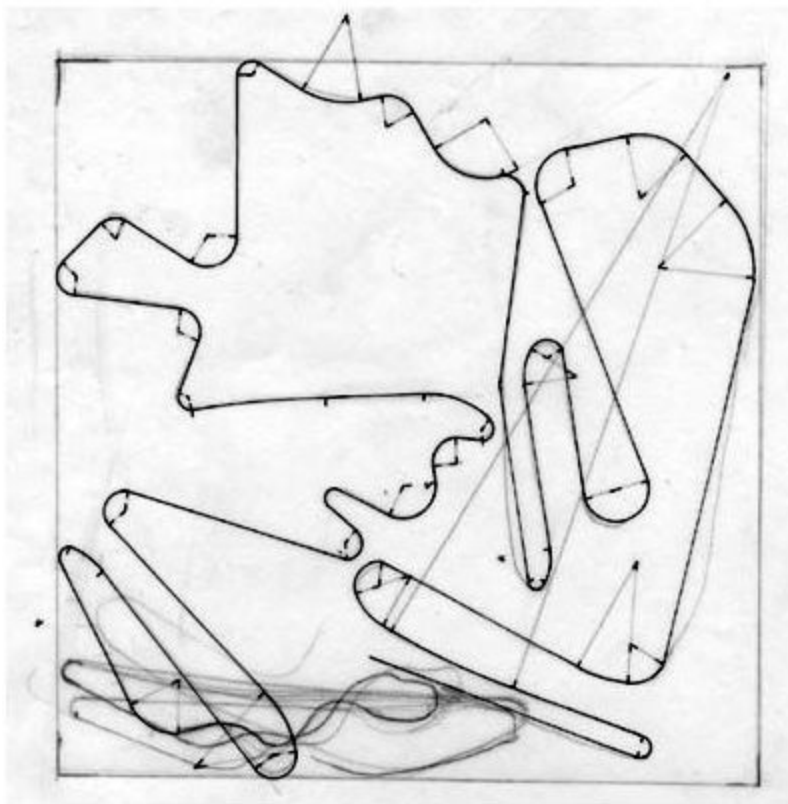
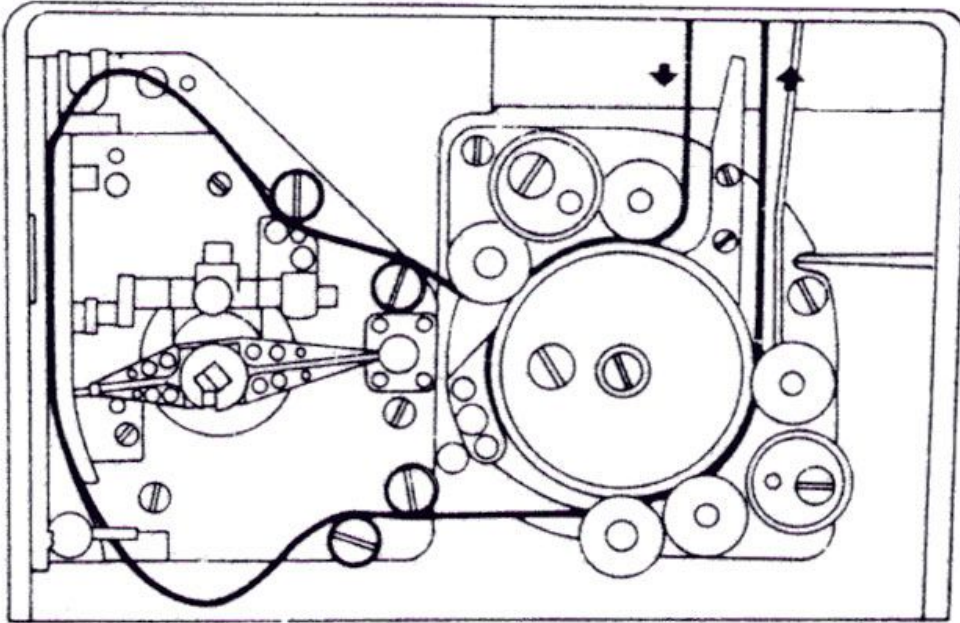
***Multiple tangencies***



--John Hejduk, *Victims* (1984)

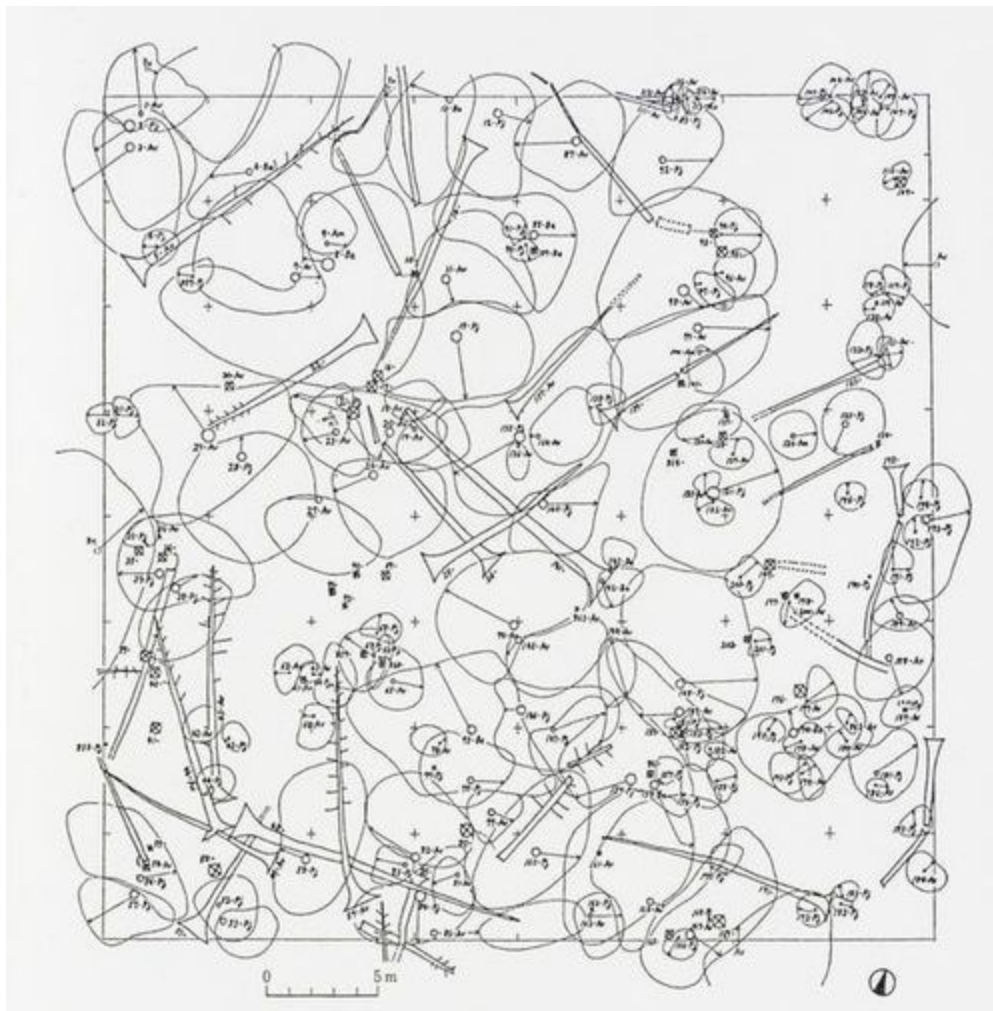
The plan presented for the competition is just one of the possible configurations among a large range of variables. Each structure, in fact, is not fixed in a single position, but can be contacted at three points becoming part of "a sort of pointal-connective tissue floating within a nature-grid"

--Mariabruna Fabrizi, "A Growing, Incremental Place – Incremental Time", socks-studio.com



Exposición Heaven. Tenkai Kutu  
 Enric Miralles  
 Imagen 7 de 15

CERRAR X



Another kind of attention. Here, a hand drawn canopy projection.

Centers de-centered.  
Measured symmetries.  
Hyphenated deviations. A crack in the sky.

## ***Reciprocity***

The “boundaries” of the work were determined by the maximum distance that two people could cover without losing sight of each other. The **horizon** of the work was established by the possibilities of maintaining this mutual viewpoint.

--Serra on *Shift*, from “A Picturesque Stroll through Clara-Clara” Yves-Alain Bois

The Freudian notion of fragments does not presuppose the breaking of an image, or of a totality, but the **dialectical multiplicity of a process**.

--Bernard Tschumi, Architecture of Disjunction

Wound -

(time diagrams)

Caroline Woolard group exhibit/ongoing project

### **Parallax**

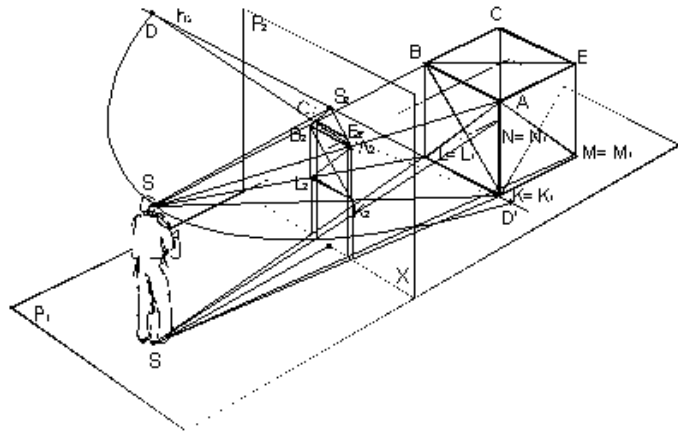
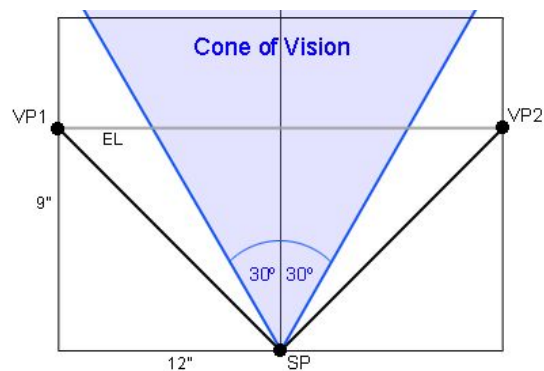
'Parallax, from Greek *parallaxis*, "change," displacement of the apparent position of a body, due to a change of position of the observer' (Bois, 40)

..to break the assurance of the organ of vision, eliminate the presumption of Gestalt, and recall to the spectator's body, its indolence and weight, its material existence. (Bois, 43)

Break with the expectations about the sequentialness of like elements make a dialectical relationship between outside and inside. (Bois, 46)

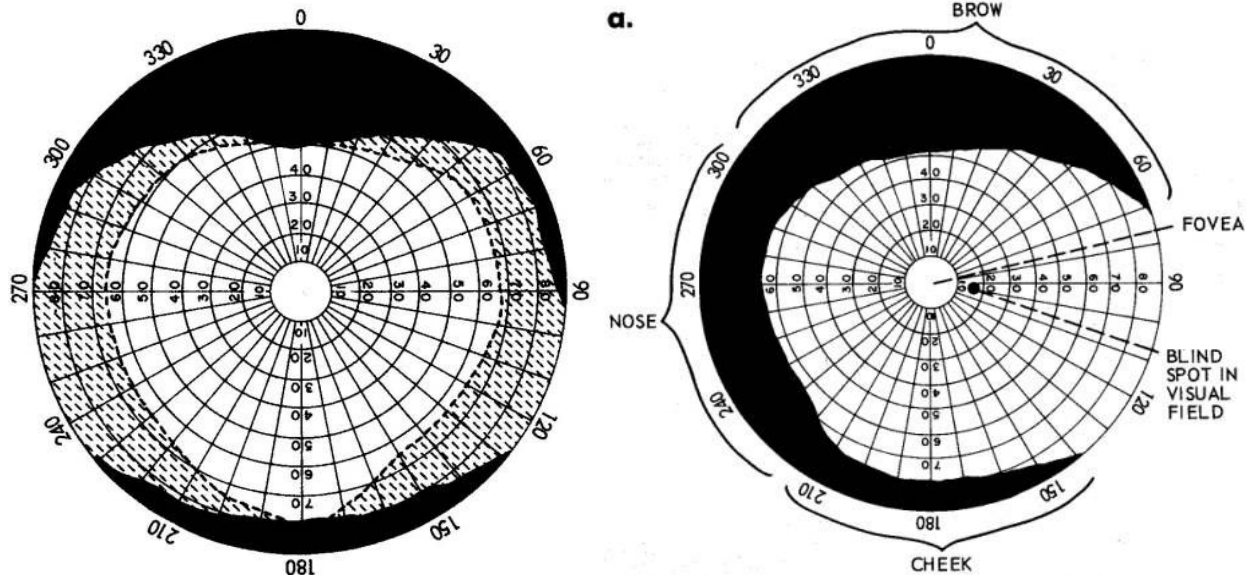
### **Perspective**

[link](#)



People have an approximate 60-degree angle of undistorted vision that extends as an imaginary cone from their eyes forward. Outside of the 60-degree angle, objects begin to blur.





## ***Ellipse***

A curve in a plane such that the sum of its distances from two foci is constant.

A form with two foci, which is the result of attraction to both, or ..

Temporal ellipse: oedipus

Where future anticipates past, or past is retroactive ...

Contain no point at infinity, or 2 points...

A cycle which rotates around two foci,

going from **beginning to end to beginning** ..

Relationship of ellipse-hyperbola

Also circle-ellipse-parabola-hyperbola (as  $e$ : eccentricity increases)

Greek *elleiptik* (ός) defective

ἐλλειψις (élleipsis, "omission" or "falling short")

Elliptic geometry, a special case of [Riemannian geometry](#), is a [non-Euclidean geometry](#), in which, given a [line](#)  $L$  and a [point](#)  $p$  outside  $L$ , there exists no line [parallel](#) to  $L$  passing through  $p$ , as all lines in elliptic geometry intersect. Elliptic geometry has a variety of properties that differ from those of classical Euclidean plane geometry. For example, the sum of the interior [angles](#) of any [triangle](#) is always greater than  $180^\circ$ .

The name "elliptic" is possibly misleading. It does not imply any direct connection with the curve called an ellipse, but only a rather far-fetched analogy. A central conic is called an ellipse or a hyperbola according as it has no asymptote or two [asymptotes](#). Analogously, a non-Euclidean plane is said to be elliptic or hyperbolic

according as each of its [lines](#) contains no [point at infinity](#) or two points at infinity.<sup>[2]</sup>

### **ellipsis**

(*grammar*) To remove from a phrase a word which is grammatically needed, but which is clearly understood without having to be stated.

### **Elide, elision**

1585-95; < Latin *ēlīdere* to strike out, equivalent to ē-e-1+ -*līdere*, combining form of *laedere* to wound

### ***Subject***

“desire” ... architecture as a specific kind of socially symbolic production whose primary task is the construction of concepts and subject positions rather than the making of things.

--Michael Hays, *Architecture of Desire*



## ***Awry***



The man leaning to look around the horse (the emperor is coming!)

Leaning out of the perspectival point of view he is set within, to see around the limits of that mode of representation

--from *The Kangxi Emperor's Southern Inspection Tour* (1691-1698), scroll seven, painted by Wang Hui. Still from "Day on the Grand Canal with the Emperor of China," David Hockney and dir. Philip Haas

The object assumes clear definition only if we look at it awry, with an 'interested' view, supported, permeated, distorted by desire. (Anamorphosis)

--Slavoj Žižek, *Turning Awry*

Turning out of sun's glare

--Christina Ubah Ali Farah. See also: Noon

View to the side [à côté], Just to the side \juste à côté\, - P. Virilio

## ***Obscured center***

Axes in Piranesi's *Carceri* ... but they are always multiple and either run parallel or mutually exclude each other. The work is not goal-oriented. The center, or the question of centering, is dislocated from the physical center of the work and found in a moving center. The expanse of the work allows one to perceive and locate a multiplicity of centers.

--Yves-Alain Bois, "A Picturesque Stroll through Clara-Clara," 45

To develop at the same time 2 ideas that are difficult to reconcile [mutually exclusive]: that of a building with a central plan and that of the staircase as the dominant motif

--Bois, 50

Passage and displacement from the center, a space interrupted by the discontinuous time of involuntary memory, a slender space whose divergences it is up to the spectator to explore, while eventually connecting its threads for himself

--Rosalind Krauss, 'Passages in Modern Sculpture', cited in Bois, 50

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
--W.B. Yeats, *The Second Coming*, 1919

Once the obstacles were gone, meaning seemed to vanish, too.  
I went to the café car, which smelled of coffee, of the striving toward consciousness.  
--Elif Kaufman, "Constructed Worlds," *The New Yorker*, 2017

*Abbagliare*: to obfuscate vision with too bright a light. From vernacular Latin, *advariare* has to do with the variety of colors. There is a translation of this word in Somali, *cawir*, "it's when the sun is too strong and you have to cover your eyes," said Xawa. "*Cawirran* is also said for someone who can't see," Yusuf added, "the blind."

--Christina Ubah Ali Farah, "Words that Build the Soul," transl. Hope Campell-Gustafson

Words and deeds never fully coincide... The opaqueness of language characterizes the very nature of human existence, which is never coincidental with the words of gods for whom "to name is to make." The possession of symbolic, multivocal languages is among the most precious gifts that makes us human, perhaps more precious than our approximations to an ideal, scientific or mathematical universal language.

--Alberto Pérez-Gómez, "The Ethical image in Architecture"

Forms can no longer follow functions because the significant functions are invisible  
--Buckminster Fuller, qtd. Minh-Ha T. Pham, "Invisible Architectures"

Robbe-Grillet himself argued that the novel was constructed along the lines of an **"absent" third-person narrator**.

--on *La Jalousie* (1957)

Inhabitant? Casts its shadow...



--Valentin de Boulogne, "Beyond Caravaggio," Metropolitan Museum of Art



--John Baldessari "Pollack/Benton," Marian Goodman Gallery

-jo baer



Solo 'In the Land of the Giants' at Stedelijk Museum Amsterdam  
2013

Installation view. Left to right: 'Time-Line (Spheres, Angles and the Negative of the 2nd Derivative)', 'Royal Families (Curves, Points and Little Ones)', 'Dusk (Bands and End-Points)'

## **Noon**



--still from intro to *High Noon* (1952) dir. Fred Zinnemann

When the sun is high, during the hottest hours of the day.

Words are like crystals, they need a favorable environment to take shape in. In Somalia the light has such different colors throughout the course of the day, and the seasons, that there are countless words to define it. These words also mark the divisions of time, of the day, in a different way from how we think about it here in Europe.

I'll end with some verses from a song by Jorge Palma, Eternamente tu, quoted in the epigraph of Ondjaki's book *How Many Dawns Has the Night*: "time knows nothing / time is not right / time has never existed / time is our invention...my love / we are time."

--Christina Ubah Ali Farah, *Words that Build the Soul*

## **Eclipse**

What holds up one holds up all

--Leski, "Empathy: Material and Spatial"

He who saves one life saves the world entire

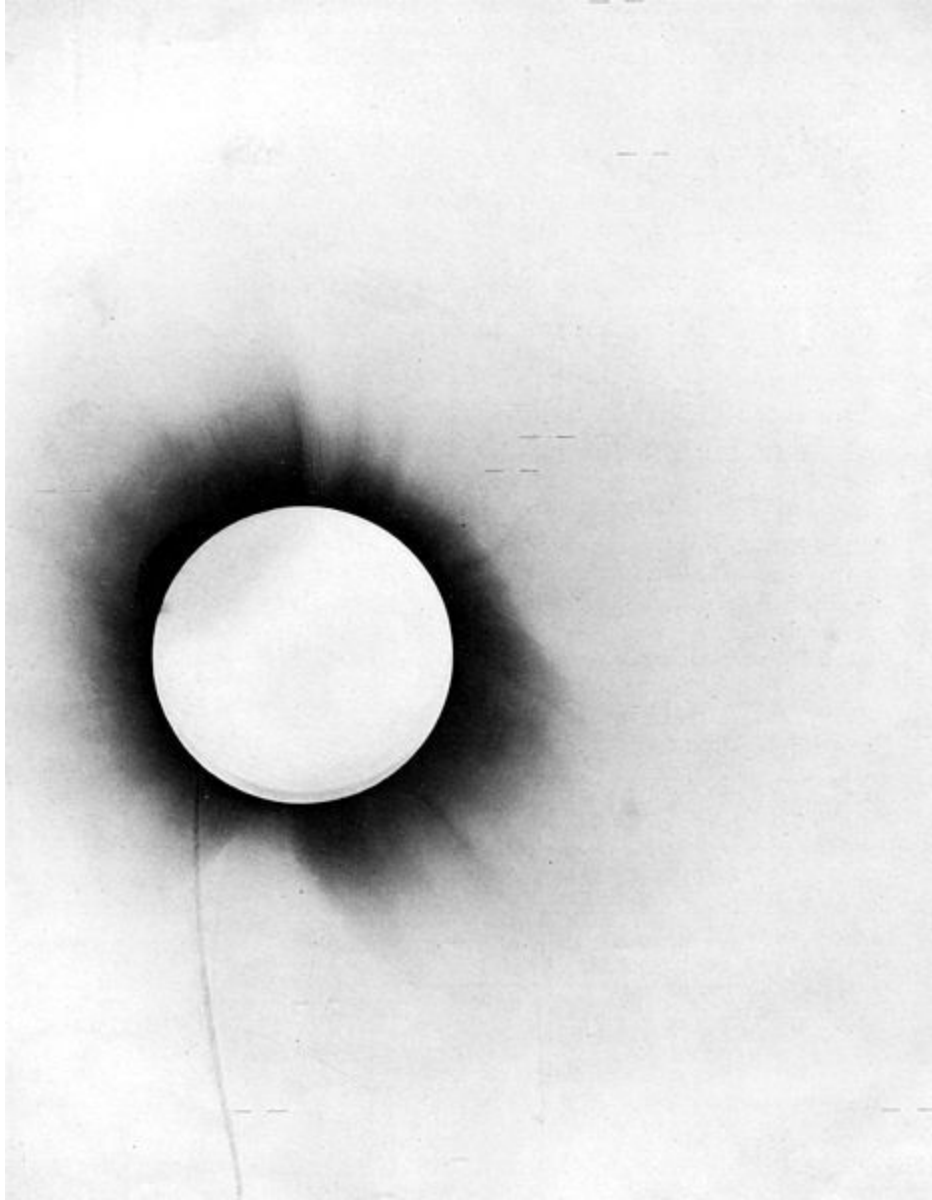
--Talmud





Embodied re-enactment of the solar system during an eclipse

--Bela Tarr, *Werckmeister Harmonies*, opening scene



1919: During a total solar eclipse, Sir Arthur Eddington performs the first experimental test of Albert Einstein's general theory of relativity. The findings made Einstein a celebrity overnight, and precipitated the eventual triumph of general relativity over classical Newtonian physics.

Einstein's special theory of relativity, which predicted that space and time were relative, forming a four-dimensional continuum called spacetime. He conceived a general theory of relativity, in which gravitational fields would cause warps in spacetime, thus weaving gravity into the continuum.



One prediction of general relativity was that light should not travel in a perfectly straight line. While traveling through spacetime and nearing the warp induced by an object's gravitational field, light should curve — but not by much.

The bending of light around massive objects is now known as gravitational lensing, and has become an important tool in astrophysics. Physicists now use gravitational lensing to try to understand dark matter and the expansion of the universe.

**Delay-** DL- Chandigarh- light deflected.. Reveal the delay within the larger exuded and obstructed solar field of light.

The time consequence or analog of warp/distort/displaced light ...

Placing the burls in every conceivable relationship, she started to combine different images, creating images of things that did not actually exist in her workshop. ... she began to jump and dance around the room, watching the image of her gestures floating in space. ...setting up all the burls allowed her to see her face (previously obstructed) ... she could see 2 or 3 gestures of herself at once.

In doing so she realized **each of the burl lenses had a slightly different delay** in projecting the images. Each of the tiny firefly chambers held the light for varying brief lengths of time before releasing it as a projected image. She lined up all seven of the burl lenses and ran in front of them. She was delighted by the wake of light and images rolling on top of one another.

...each of these houses would be a self-portrait

...the projection of her own face into these stories was revealed thru the delays and extensions of time ... <delay constitutes self>

<we construct ourselves via empathy/interaction/ others who reflect us back to ourselves, otherwise we cannot see ourselves (obscured center)> - self portrait, homa

### [The speed of perception.](#)

Snails move very, very slowly. Only if events are more than a quarter of a second apart will a snail perceive them as distinct. If you wave your finger in front of a snail four times or more a second, it will see a single, stationary finger. Sloth freezes movement: it blurs, simplifies, and integrates, and in integrating it loses a lot of the whole. It obscures the distinct parts of things, if time is an element of those parts, and concocts the lie that it sees things as they really are. It drains time out of our vision. Oversimplification is deceit.

Whereas speed, if you're up to it, can tell you the value of time; can let you see your business with the due contribution from time's perspective; can inject complexity and nuance. If, like some birds, you can hear sounds separated by less than two-millionths of a second, you'll know the baroque complexity of apparently bland birdsong. If you're a human hearing that, you'll fall on your knees. Wonder is a function of the degree of resolution—in birdsong, in optics, in philosophy, in theology. Only those blind to the velvet flow of a caterpillar's legs and deaf to the

grunt of a crocus as it noses out of the earth don't worship, and often they can't be blamed.

Another way of putting this is that really fast hardware and software can effectively slow down the world. The acutely discriminating bird hears what I'd hear if I turned the speed of the birdsong right down. I can probably hear two sounds as distinct if they're around two-hundredths of a second apart. The bird's getting in one second what it would take me about two and three-quarters of an hour to hear. If the rest of the bird's tape runs at a similar rate, and the bird (let's call it a swift) lives for 21 years, then, since it has done 10,000 times as much living per unit time as I have, it will die at a real age of 210,000 years—the distance separating us from the time when the first modern humans evolved in East Africa.

### ***Forgetting***

...

Seeing is Forgetting the Name of the Thing One Sees - Robert Irwin

He got drunk not to forget but so that it would become clear to him that nothing passes  
-toufic

What we are apprehensive about is not forgetting such an event as forgetting that it is preserved, that it preserves itself. And the repetitions, with the inevitable distortions, signal to us that it is not preserved as it happened historically. We repeat so that gradually, along the repetitions, as the event gets more and more distorted, it would come to approximate how it is preserved (we still have to discriminate in the hagiographic popular fabulation from what belongs to the Imaginal World).

-toufic

To forgive is to forget. A pessimist would add: to forget is to forgive. (81)

Inattention cannot but produce the repeatable, therefore the mortal accident I had through inattention either is itself reproduced, possibly in the kind of universe proposed by the Many-World interpretation of quantum physics; or else, if singular, unrepeatable, was the result of the attention of the one who willed it in a magical universe.

They repeat to forget what has been forgotten. (104)

I am, like many others, astonished by the role the unconscious plays in the creative process—how ideas seem to spring from nowhere. I had completely forgotten Ponge's metaphor of a storm. As you will see, forgetting, deliberate forgetting, or unknowing is a stage of the creative process. Equally important and the opposite of forgetting is the effort to try and see ahead.

kyna leski  
Vs. attention, pause

### ***Fiction***

I am convinced of what Einstein's relativity tells me: the object is not subject to some passage of time. But while the passage of time may be an illusion in the world, it is not so in fiction. Thus fiction is our way, we mortals, to make the world, otherwise preserved in relativity's block universe of four-dimensional space-time, transient. Great fiction preserves a world it has first made transient.

-toufic

storytelling - drawing (naghl, naghshi in persian)

Telling and retelling story from village to village... always involved a certain amount of invention --link to authorship.

She developed their delays and extensions of time and image into stories. ... her stories were fiction, but at the same time they unearthed things she had lost, parts of herself that could only be discovered in their creation.

These firefly of light became lighthouses for the natural forces of fiction, reference points in the fields of memory

-- Gersten, Finisher

### ***Picaresque***

picaresque novel or narrative form, origin spain 16th c. like

- usually written in first person as an autobiographical account.
- The main character is often of low character or social class. He or she gets by with wit and rarely deigns to hold a job.
- There is **no plot**. The story is told in a series of loosely connected adventures or episodes.
- There is little if any character development in the main character. Once a picaro, always a picaro. *His or her circumstances may change but they rarely result in a change of heart.*
- The picaro's story is told with a **plainness** of language or realism.
- Satire is sometimes a prominent element.
- The behavior of a picaresque hero or heroine stops just short of criminality. Carefree or immoral rascality positions the picaresque hero as a sympathetic outsider, untouched by the **false rules of society**.

## ***Narrative / history***

Tradition... involves, in the first place, the historical sense ... which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity.

The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted

--T.S. Eliot, *Tradition and the Individual Talent* (1921)

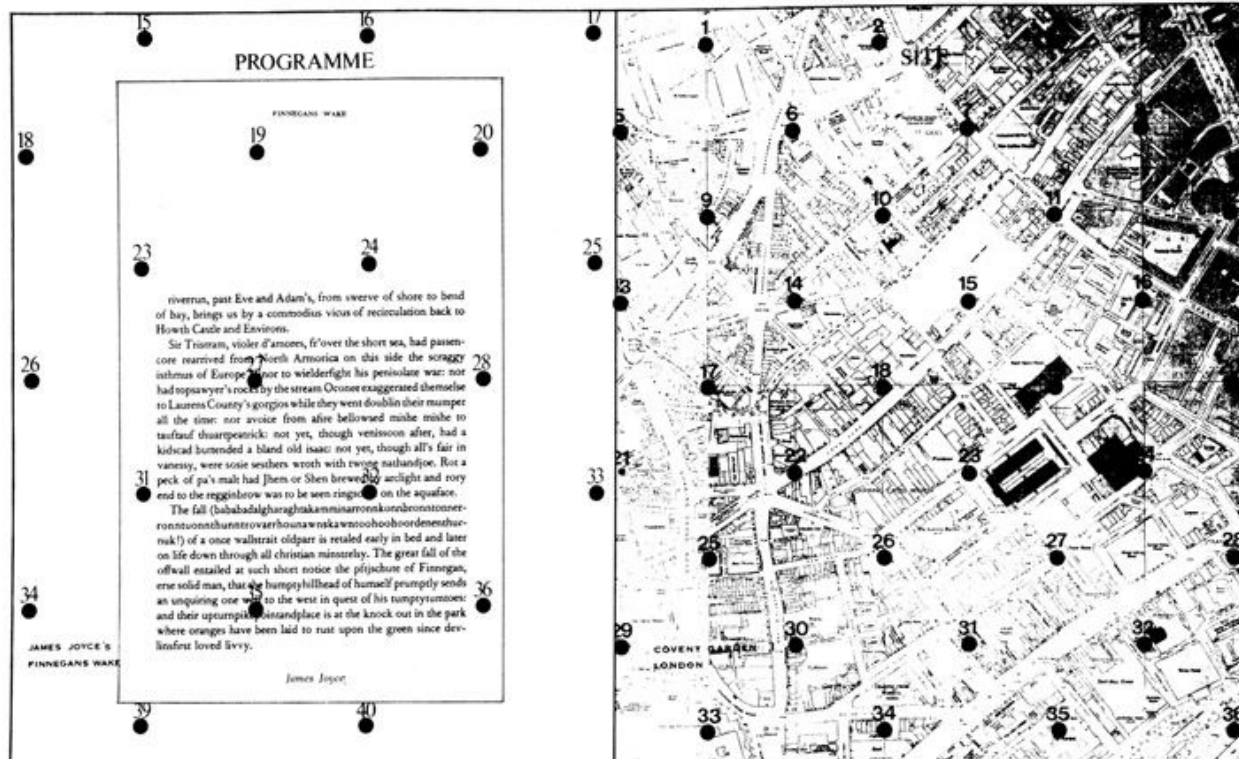
Eliot implies that the simple narrative method is suitable only when the material or the world one is dealing with has an inherent order of its own; when that order is lacking, as Eliot firmly believes it is today, a more artificial, more contrived method of arrangement, such as Joyce's use of myth, must be employed.

--Ethel F. Cornwell, *The Still Point*, 20 On Eliot and Joyce

Tree dissect

amoebic form adopting a **strategy** of divide and conquer as it advances into the surrounding territory and **recursively** expands its operations. complex, organized growth pattern. decisions made, resources sought and committed, and movement.

we can go measure a tree, right now, in its relatively static, present state, and then produce an **empirical** representation of that tree which is at once totally accurate and yet is also capable of telling an allegory of that tree's personal **history of growth**, battle, and general **agency**. Perhaps it takes a gif or an animation, pushing the tree into a **more (human-)comfortable temporal space**, to draw out for us the **agency** so clearly mapped onto the **topological** structure of the tree. Just look at that thing! It is attacking the sunlight!



The intersections of an ordinance survey grid became the locations of each architectural intervention, using the regular spacing of points to accommodate a heterogeneous selection of buildings. Moreover, the point grid functioned as a mediator between the mutually exclusive systems of words and stone, between the literary program and the architectural text.

--Tschumi, "Joyce's Garden" (1976)

## **Field**

By this time you are within experience. Yet saying this implies narrative time and the essence of the experience is that it takes place outside such time ... The visible extension of the field in space displaces awareness of your own lived time." (3)

You relate the events which you have seen and are still seeing to the field. It is not only that the field **frames** them, it also contains them. The existence of the field is the precondition for their occurring in the way that they have done and for the way in which others are still occurring. All events exist as definable events by virtue of their relation to other events. You have defined the events you have seen primarily (but not necessarily

exclusively) by relating them to the event of the field,  
 which at the same time is literally and symbolically the ground  
 of the events which are taking place within it

John berger

the act of displacing awareness of our own lived time ... it is a deeply political and revolutionary act. ... Time is intimately linked with space, or rather place, as Berger points out in Field. By divorcing time and place, digital time – “[a] vertical time with nothing surrounding it, except absence” – threatens to break our sense of **belonging**.

This is why resisting the progressive notion of time as linear, singular and above all placeless is profoundly political. It is about power. Tuning into the timescapes of the other, allows us to dissolve the separation that modern life requires of us. .... The dryads beckon. You may **slip between** – but unaccompanied.”

implicit model of who we are and what we are capable of (leb blog)

The celestial model inspiring Chandigarh’s assembly building appears here with even greater force with its widely held symbolic significance and its history of helping to heal the wounds of human conflict. DL

## ***Anticipation***

These rafts present a rare and particular intelligence, a creative anticipation, and experienced navigation of material, force, and time

--Leski, "Empathy: Material and Spatial"

To the forgetful grateful, and to my untimely collaborators

--Jalal Toufic, epigraph *Distracted* (1991, 2003)

Collaboration in the arts and literature is frequently the locus of the sort of paradoxes one encounters in time-travel situations. Is it possible for me to physically die before I fulfill my part of an untimely collaboration whose resultant is already present, i.e. before I accomplish what I had seemingly already done?

--JT 115

Deeper structure based on the tale of Oedipus.

The paradox of desire - posits retroactively its own cause

Desire (takes off/activated) when (something/its object-cause) embodied/gives positive experience to its (nothing/its void)

Her "something grief" begot by "nothing"

--Zizek, *Looking Awry*, 12

Ouais =

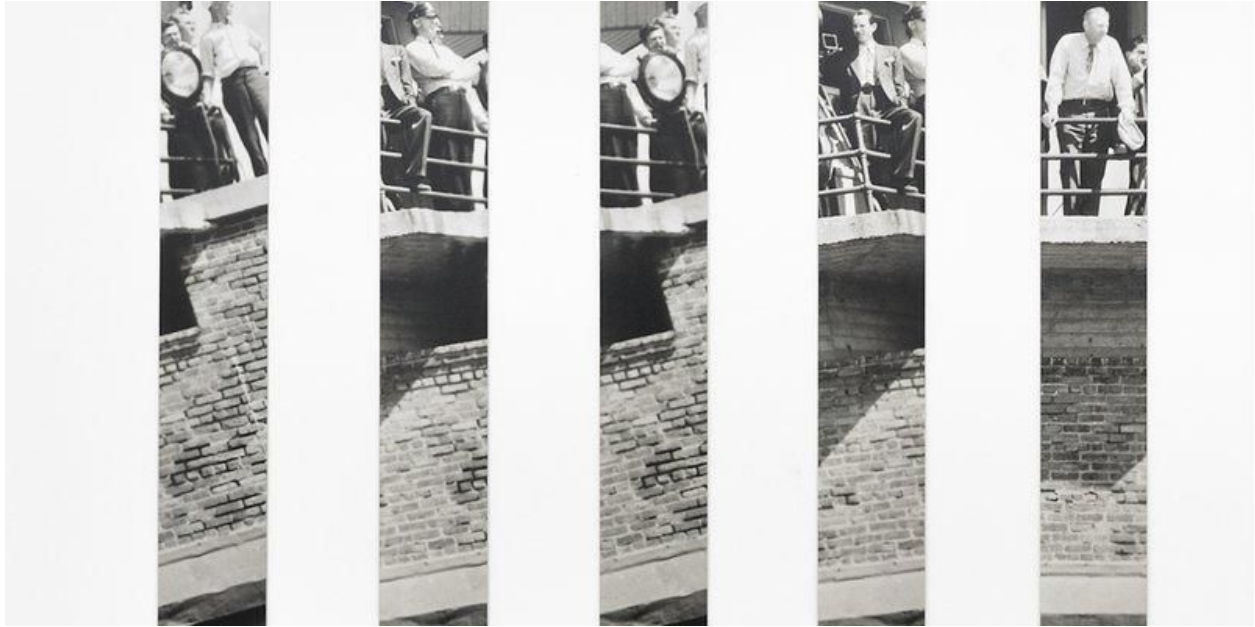
## ***Retrospect***

### ***Repetition, .. reversal, double***

Memory is staked out against not only forgetfulness (Hiroshima mon amour) but also the amnesia of eternal recurrence (Last Year at Marienbad)

--Toufic, *Distracted*, 15





--John Baldessari

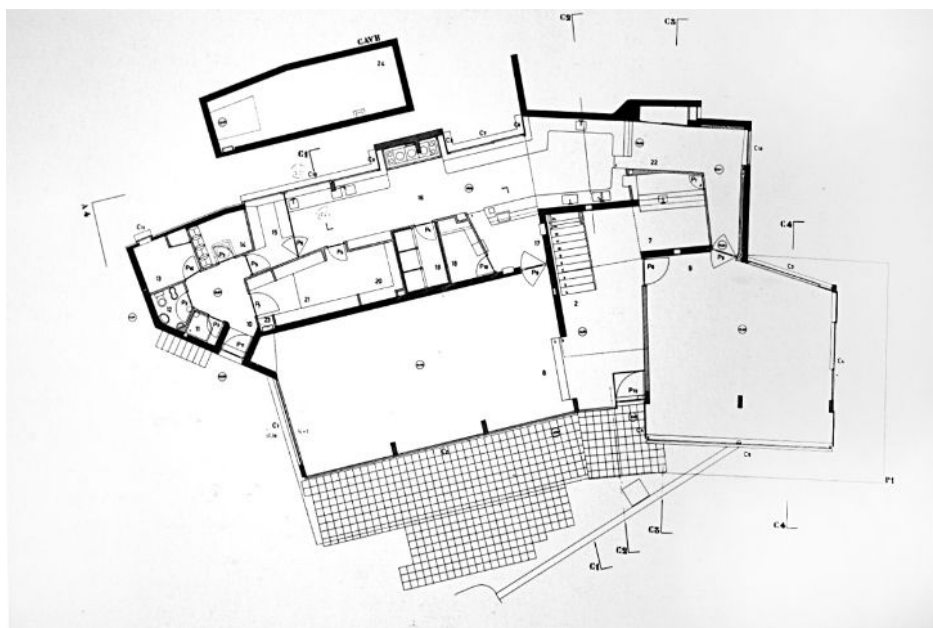
--See also: Valentin room at the Met

-loops

Closed loop ( )

-spooooooooool

Recording, video-, audio- tapes,



### ***Parentheses /nesting ( ) )***

*Krapp's Last Tape*: 1 act play, at ages ( 29 ( 39 (69 )))

Use of tape, spool, nested times

Generally, theater or cinema as a time medium, relationship of language and time

-- Samuel Beckett, *Krapp's Last Tape*

A single tape then could capture more than one block of time, more than one level of character ... The result is a **juxtapositioning of elements commenting on each other like a cinematic montage**, a model of theatrical compactness and concentration ... presenting three stages of Krapp simultaneously, Beckett intensified the dramatization of a central theme: the inability of the self to perceive itself accurately in the present. ... Krapp sees the fool he was, not the fool he is.

--S. E. Gontarski, "Crapp's First Tapes," 64

3-act play family at dinner (present), +20 year (future), -20 year (past).

-- J. B. Priestley, *Time and the Conways*, cited in Zizek *Looking Awry*

Jerzy is a Polish filmmaker working at a big studio in Switzerland shooting a series of tableaux vivants for a feature film. His producer Lászlo is impatient because there is **no apparent story to this film** and Jerzy keeps canceling the shoot, repeatedly citing difficulties with the lighting. In the process of making his film, Jerzy has gotten involved with two local women: Isabelle, an earnest young factory worker with a stutter, and Hanna, the worldly German owner of the hotel --Jean-Luc Godard, "Passion," ref. Robert Bordo

Eisenstein did not want montage (the experience of shock itself) to involve only "the elements between shots" but to be "transferred inside the fragment to the elements included in the image itself" ... to introduce discontinuity to discontinuity itself.

--Bois, 53

Asymmetry of desire- a fragile ground providing structure, housing, and being housed in eclipsing succession ... strength in fragility, fragility in strength ... what holds what?

--



in/out/in

beginning/end/beginning

### ***Spiral***

Remember what it was like to be sung to sleep. If you are fortunate, the memory will be more recent than childhood. The **repeated** lines of words and music are like paths. These paths are **circular and the rings** they make are linked together like those of a **chain**. You walk along these **paths** and are led by them in circles which lead from one to the other, further and further away. The **field** upon which you walk and upon which the chain is laid is the *song*.

- John Berger, Field

(Not accurate: spīrāre to breathe; see spirit)

Tapering curve

Sustains- vortex- a persistent geometry

### ***Vessels***

To hold open space sheltered from time  
--David Gersten

Some of the earliest myths were shared through a form of embodied reenactment--a re-enactment with no audience. All of the participants were within the myth as you became the myth ... It existed as a kind of ship made of water.  
--David Gersten, "Gotham Zoetrope: Block by Block," 3

As instruments or field for play: Since 2007 I've been experimenting with crafting wordless explanations, in which hands manipulating objects on a small stage are asked to take on the work of explanation that usually rests with language. Over time, I've come to be most curious about the way in which language permits certain kinds of sense to come forward while actively preventing other kinds of sense from being made. Can this play of hands and objects do the work of foregrounding relations such that the *relation* itself becomes the subject?

--Judith Leemann, "Object Lessons"

### ***Structure***

Structures ... function through their persisting, active presence as reconfigurations in time and space, that overturn and transform the old **distribution of the sensible**.  
--Celine Condorelli, *Support Structures*

cognitive process of transferring information or meaning  
from a particular subject (the analogue or source) to another (the target),

or a **linguistic** expression corresponding to such a process.

ex. Hand:palm foot:\_\_\_\_

allegory?

Analog signal: continuous → infinite

(signal value can be found at any **arbitrary** point in time.)

**Proportional:** Analog signal uses some property of the medium to convey the signal's information.

**Mapping-** transfers info from source → target

**Noise/distortion/degradation**

Vs. Digital: discrete → finite

digital signal, in which the continuous quantity is a representation of a sequence of *discrete values which can only take on one of a finite number of values*

No noise bc. Everything is pre-planned --- *Sensible*

*Ex- "We decided early on that each time you see an effect in this movie, it has to give you a **visceral** response. You have to feel it." In American Cinematography, director of photography Ellen Kuras describes how they went "back to early cinema, where magicians were using **live-action practical effects in order to change time and space**...In one of the scenes, he wanted me to shake the camera so we could see it was a handheld effect in camera, as opposed to a locked-off superimposition effect or double exposure."He didn't want them to feel or look completely seamless.*

*ESOTSM*

*morphing of time and space," was ideally suited to visualize a story whose primary setting is the boundless realm of its protagonist's memory.... available light," says Kuras. "He felt that the more real the film looked, the more you would believe it when the memories melted into reality.... "Much of the syntax of the dramatic action leads you to believe that **you're in a memory, or a memory of a memory**, but the reality of where you are in time and space is not exactly clear," (()))*

With the widening dissolution of the aura, as a result of the loss of distance in the twentieth century (a phenomenon addressed by Walter Benjamin

-JT

*Socially or conceptually constructed*

Disequilibrium:

The linguist Guillaume ... considers each term of a language not as a constant in relation to other constants, but as a series of differential positions of points of view on a specifiable dynamism: the indefinite article *a* covers the entire zone of variation included in a **movement of particularization**, and the definite article *the* covers the entire zone generated by the **movement of generalization**. It is a stuttering, with every position of *a* or *the* constituting a zone of vibration. ... principle of a poetic comprehension of language itself: it is as if the language were stretched along an abstract and infinitely varied line.

... even in pure science, physics attests: we make progress as we enter into regions far from equilibrium.

.. in political economy ... Keynes made progress ... relating to situation of "boom", no longer to one of equilibrium.

===introduction of desire into ea. field===

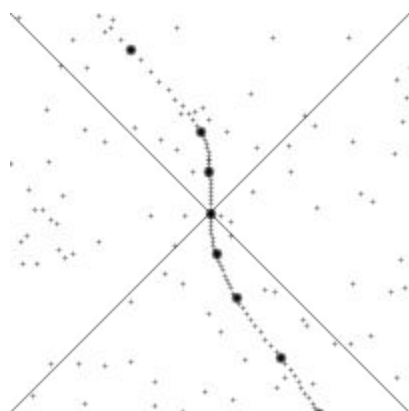
"Boom" "crash" "collision"

In language- not mixing two languages, but carve out non-pre-existent foreign language *within* his own language. He makes the language itself stutter, etc.

---Deleuze, "He Stuttered" 109

*Aligning: balls (baldessari)*

*Worldline*



**world line** is a curve in spacetime which traces out the (time) history of a particle, observer or small object. One usually takes the *proper time* of an object or an observer as the curve parameter along the world line.

DL-

Chandigarh plan embodies a moment in the contemporary re-definition of space and gravity. A flat image, it is a slice through a field, a field that is a world of floating bodies and light trajectories. A slice that reveals space in regard to a **redefinition of gravity** and as such, it is a rescaling of the implications of gravity. The photo is a section thru a specific part of the universe.

This photo section is a fleeting but generative slice from which worlds expand and contract as  
Projected in a plane of observation (vessel)

DG

The plan of a photo is a line...

The plan of a film is a curve...

*Bergson in deleuze:*

*Space covered is past, movement is present, the act of covering.*

*Movement is heterogenous. Indivisible*

*Occurs in the **interval** between 2 coupes/immobile section cuts*

*Has a qualitative duration*

*Equidistant instants (any-instant-whatever, cinema's system)*

*The drawing (in animation) no longer constitutes a pose or a completed figure, but the description of a figure which is always in the process of being formed or dissolving thru the movement of lines and points taken at any-instant-whatevers of their course. The cartoon film is related not to a Euclidean, but to a Cartesian geometry. It does not give us a figure described in a unique moment, but the continuity of the movement which describes the figure.*

*Cinema belongs to modern conception of movement*

*It plays a role in formation of new way of thinking: not just the perfected apparatus of the oldest illusion, but .. the organ for perfecting the new reality*

*An instant is an immobile section of movement (a cut, an explosante fixe)  $f'$*

*Movement is a mobile section of duration (acceleration)  $f''$*